

CARNEGIE

Magazine



PITTSBURGH INTERNATIONAL
EXHIBITION OF PAINTINGS
CARNEGIE INSTITUTE

OCTOBER 19 - DECEMBER 21 - 1950

October 1950

UNIVERSITY OF MICHIGAN 25 cents
GENERAL LIBRARY

The Babylonian Economy



Babylonian Cylinder, made of clay, and inscribed in cuneiform with a proclamation of King Nebuchadnezzar (605-562 B.C.). On exhibit in the Babylonian section, Carnegie Museum.

THE BABYLONIANS were among the most intelligent and civilized peoples of the early Mediterranean world. But they faced a severe handicap to progress—the almost total lack of paper for writing or printing. Their only method of “writing” was the slow, laborious inscription of messages by hand on clay tablets.

This, of course, had its effect on their financial life. While many of the commercial instruments in use today—letters of credit, drafts and bills of exchange—were known to the Babylonians, their use was naturally expensive and very limited. You can imagine the problem of inscribing a letter of credit on a clay tablet or cylinder—not to mention the difficulty of transporting it. So the barter system, with only a very limited use of credit instruments, largely served the needs of the Babylonian economy. Only with the coming of plentiful and cheap paper and modern printing methods—and the greatly expanded need for all types of “commercial paper”—did banks develop the many and complex services in use today.

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Calendar of Events

CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

TUESDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

FINE ARTS GALLERIES AND COMMUNITY CHEST EXHIBIT OPEN TO 10:00 P.M., WEEKDAYS BEGINNING OCTOBER 19
SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 11:00 A.M. TO 2:00 P.M., WEEKDAYS

SNACK BAR: 2:00 TO 7:00 P.M., WEEKDAYS; 2:00 TO 5:30 P.M., SUNDAYS

DINNER 6:00 TO 8:00 P.M., TUESDAYS AND THURSDAYS BEGINNING OCTOBER 24

(TELEPHONE DINNER RESERVATIONS TO MA 1-7300, EXT. 56)

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M., WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

Institute and Library open to the public every day without charge

FOUNDER'S DAY

General Dwight D. Eisenhower will speak at the 54th celebration of Founder's Day in the Carnegie Music Hall the evening of Thursday, October 19, at 8:30 o'clock. President James M. Bovard will preside and will announce the awards in the 1950 Pittsburgh International Exhibition of Paintings. A preview of the International in the art galleries will follow the Founder's Day exercises. Members of Carnegie Institute Society will receive invitations to the exercises and preview.

1950 PITTSBURGH INTERNATIONAL

The return of the International Exhibition of Paintings, which is to be a biennial exhibition, made possible by The A. W. Mellon Educational and Charitable Trust, arouses great rejoicing in Pittsburgh and considerable interest in art circles throughout the country and abroad. The exhibit officially opens October 20, with a preview the evening of the 19th, and will continue through December 21. The galleries will be open each evening of the Exhibition until 10:00 o'clock.

Arrangements may be made for groups to be conducted through the Exhibition.

Of the 360 paintings on display, 252 are from Europe, and 108 by artists in this country.

There is no admission charge, but profusely illustrated catalogues may be purchased for \$1.00.

COMMUNITY CHEST

"People in Pictures" is the theme for an interesting exhibit at the Museum dramatizing the work of the Community Chest agencies. The display opens October 13, four days before this year's campaign begins, and will continue through November 15.

1950 PITTSBURGH INTERNATIONAL

The poster, reproduced on the cover, which has for many years announced the arrival at Carnegie Institute of the International Exhibition of Paintings is again being seen around town this fall. It combines the two colors used on the cover.

Designed by Rockwell Kent in 1923 at the request of the Fine Arts Committee, it was used the next year and through 1939. Rockwell Kent is known for his lithographs, drawings, and bookplates, as well as paintings. He has been represented in many of the Internationals and in the series, *Painting in the United States*. His canvas *Annie McGinley* is in the permanent collection of Carnegie Institute, which also includes sixteen of his prints.

The design of the poster appears as the cover of the catalogue for the 1950 Pittsburgh International.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania. Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, by Carnegie Institute, Carnegie Library, and Carnegie Institute of Technology. James M. Bovard, editor, Jeannette F. Seneff, editorial assistant, Florence A. Kemler, advertising manager. Telephone Mayflower 1-7300, Volume XXIV, Number 8. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscription \$2.00 a year. Single copies 25 cents.

TUESDAY EVENING SERIES

Music Hall, 8:15 P.M.

Admission only by Carnegie Institute Society membership card, until 8:10 P.M.

Hall opened to nonmembers from 8:10 to 8:15 P.M.

October 24—ALPS TO THE ANDES

John Jay will give an expertly photographed film-lecture on skiing and travel in Bolivia and Argentina.

October 31—THE PITTSBURGH INTERNATIONAL

Homer Saint-Gaudens will discuss the nation's most important annual art exhibit, which he organized.

THE INTERIOR DESIGNER SPEAKS

Lecture Hall, 8:15 P.M.

(Admission Fee)

October 17—NANCY McCLELLAND

Miss McClelland is well known for her interpretation of antique and period furniture.

THE AMERICAN ARTIST SERIES

Lecture Hall, 8:15 P.M.

(Admission Fee)

October 11—ROBERT FROST

The dean of American poets will discuss poetry and read from some of his own work.

October 23—FREDERIC TAUBES

An artist's artist who has given special study to the technique of old masters will comment on the International.

October 30—ALBERT DORNE

The eminently successful commercial illustrator will discuss the International.

SUNDAY ORGAN RECITALS

MUSIC HALL, 4:00 TO 5:00 P.M.

Marshall Bidwell will perform compositions by Johann Sebastian Bach on the great organ of Music Hall on October 8.

Pennsylvania Week will receive musical tribute in Dr. Bidwell's program of the work of Pennsylvania composers on October 22.

JUNIOR MUSIC HALL

WWSW, SATURDAYS AT 10:00 A.M.

Marshall Bidwell will broadcast a half hour of light classical music each Saturday, beginning October 7. Art Pallan will be commentator.

CURRENT AMERICAN PRINTS, 1950

Lithographs, etchings, engravings, serigraphs, and woodcuts selected from the eighth annual national exhibition of prints at the Library of Congress will go on display beginning October 19.

HARPER'S MAGAZINE

Issues of *Harper's* selected from the past hundred years will be on display in the halls of the Carnegie Library of Pittsburgh in tribute to the beginning of a second century of continuous publication of the magazine.

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SOLIMENA. THE SUPPER AT EMMAUS
HENRI. HIMSELF
EL GRECO. SAINT MARTIN AND THE BEGGAR
VAN GOGH. SELF PORTRAIT
BROOK. THE SENTINELS
VLAMINCK. VILLAGE STREET (serigraph)
HUGO. LE JARDIN (serigraph)
UTRILLO. HILL ROAD (serigraph)
LUCIONI. VERMONT PASTORAL
ROUAULT. THE OLD KING
WAUGH. POUNDING SURF

HOMER. STOWING THE SAIL, BAHAMAS
ROUSSEAU. SLEEPING GYPSY
RENOIR. THE LADY AT THE PIANO
OROZCO. ZOPATISTAS
REMBRANDT. MAN WITH A GOLDEN HELMET
WOOD. AMERICAN GOTHIC
RIVERA. INDIAN GIRL
HOLBEIN. PORTRAIT OF AN ELDERLY MAN
DERAIN. PAYSAGE
MARC. THE GAZELLE
HOFMANN. THE LORD'S IMAGE
MUNCHHAUSEN. BACKSTAGE
GOYA. DON MANUEL OSORIO
FORD. THE GUARDIAN ANGEL
WHISTLER. THE WHITE GIRL
WHORF. WINTER BY THE SEA
GOLDING. BALTIMORE ORIOLE

Prices range from 50c to \$3.00, with a few at \$5.00 and \$10.00.

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THIS is the Mt. Morris Dam in process of construction on the Genesee River in New York. And that huge bucket, weighing more than 40,000 pounds when loaded with concrete, swings back and forth across the gorge on a strong cableway operated with U-S-S TIGER BRAND Wire Rope. In supplying steel and cement for projects like this, United States Steel continues its number-one job of helping to build a better America.



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ONCE UPON A TIME



BY HOMER SAINT-GAUDENS
*Director of Fine Arts
Carnegie Institute*

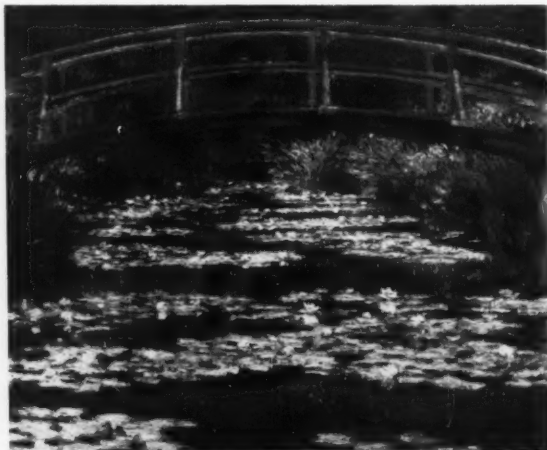
It has been a long road that I have traveled hereabouts from 1921 to 1950; a road fretted with artistic schisms. When first I began my efforts in behalf of the Internationals, back in the years of the Harding Administration, it was far easier than now to settle on what was good or bad picturewise. Those days, for better or for worse, painting had relaxed into a complacent mood. It scarcely could be called a lively art, still it was an art suited to both the current esthetic and the current popular tastes. Painters painted for an emotional response which they hoped would endure forever. Consequently they based their work on the accumulated legacy of successive generations, sensing that without such a foundation their results would be precarious to say the least.

The rebels of that era, now turned into octogenarian classics, were not yet recognized to an extent worthy of an art museum director's headache. Nobody was rushing history with more or less debatable speed. Pictures like Sargent's *The Daughters of Mrs. Charles Hunter* set a keynote at the far end of our long American room. I saw it again last spring, dominating the main series of halls in London's Tate Gallery. If, as well, our shows included Thayer from this land and Ménard from France and Orpen from England, with certain other International inhabitants of the esthetic empyrean, like Tito from Italy and Zuloaga from Spain, our judgment was regarded as sound, even in the eyes of the captious.

Then in the ensuing quarter century unpredictable changes came to pass. The leadership of French art waned. Gener-

ous patrons disappeared. Ever growing groups of dealers and wordy "critics" injected themselves between painter and public.

For generations the School of Paris had dominated art. Looking backwards I recall Monet as the grand old man. Chère Maitre Besnard was the most revered. The elite considered Bonnard acceptable, though Matisse they eyed askance. Among the sculptors Dubois and Falguière led. The newspapers ridiculed Rodin's *Balzac dans un Sac* though my father thought otherwise. In fact, when I was a youngster my parent took us back to France once more to learn how he ranked as a sculptor. This was normal procedure. Even much later, on my first trip for the Carnegie International, I found that one-third of our American section was shepherded over there by that kindly painter of impressionistic charm, Frederick Carl Frieseke. Now not a single American exhibiting with us paints consistently in the French



THE WATER LILY POOL BY CLAUDE MONET
Carnegie Institute Permanent Collection

capital. In those earlier years, too, a large share of my international explorations were based on a group of non-French, left-bank residents like Boznanska, the Pole, and Van Dongen, the Dutchman. Today, while we have one hundred and forty-eight artists showing here from nine other continental lands outside of France, only three of these men have studios in Paris.

My second reason for present picturemaking differing from that of yesteryear is that in those days beyond recall painters worked with one eye cocked on the great patrons, hoping that by some touch of fortune their contemporary efforts would join those of the masters of the past in the galleries of understanding and wealthy amateurs. Few achieved this ambition as did Augustus John of England. But the urge was universal.

Sad to relate, almost all of those collectors have vanished. For instance, my juvenile memories go back to the Havemeyer house in New York. In that residence of a Sunday afternoon, painters of the day, perhaps Dewing or Twachtman, mingled with men of means and esthetic intelligence to enjoy great Rembrandts while the Kneisel quartet played them chamber music. I returned often to that Havemeyer house. In the late nineteen twenties I made a habit of going there with such European jurymen as Casorati and Greiffenhagen. Mrs. Havemeyer was an old lady by then, yet she would lead us up her Louis-Tiffany-decorated stairway, her white petticoat dangling beneath her black skirt, to show us her Grecos and Manets and to recount how she and her husband had toured Europe with Mary Cassatt to accumulate such treasures. The dust of demolition has long since risen over that corner of Fifth Avenue and Sixty-sixth Street.



THE DAUGHTERS OF MRS. CHARLES HUNTER
By JOHN SINGER SARGENT

In Boston there was Mrs. Jack Gardner. My father first took me as an undergraduate in Harvard to see the collection in her home, then on Beacon Street. Once later, on her birthday, she received me with Besnard and Munnings, in that huge "palace" she had built in Boston's Fenway. There she sat on a black sofa, smiling like a little turbaned eastern idol, from behind a huge cake, before turning us over to her curator who would lead us to a panel by Giotto or Sargent's *Carmencita*.

Again in this period I guided others, Anglada and Laura Knight, for example, to Joseph Widener's home in Elkins Park, outside of Philadelphia, to see Rembrandt's *Polish Rider* and the masterpieces flanking it. Sometimes Widener would play host in person; sometimes Miss Edith Standen, his curator, would give us an awesome meal halfway through our review. Those good meals are no more. *Polish Rider* hangs in the National Gallery.

Also, Andrew Mellon would meet us in his Washington apartment to show Le Sidaner, Nash, and Oppo the nucleus of his collection, including his Vermeer *The Girl With a Red Hat*. At lunch time our Secre-



ODALISQUE WITH MAGNOLIAS BY HENRI MATISSE

tary of the Treasury would explain that he could quench our thirst only with liquid which rightly belonged to him from pre-prohibition days. So we had to make the best of it by way of Old Overholt, with or without soda. A month or more ago my automobile carried me past that corner of Massachusetts Avenue and Eighteenth Street. I wonder who lives there now.

Occasionally I went with painters like Matisse and Philpot and Sterrer to the Bache house in New York, where Goya's canvas of the boy *Don Manuel Osorio De Zuniga* hung in the hall, together with other of Bache's pictures, all of which have gone to the Metropolitan Museum.

Nowadays, of all those wise and kindly collectors who welcomed our juries of award, only a few like Sam Lewisohn in New York and Duncan Phillips in Washington remain. I remember Lewisohn's chatting cordially with Hofer and Dufy of a late afternoon in his room hung with paintings by Rousseau and Van Gogh. In that vanished epoch, too, Bonnard and Romagnoli accompanied me to the Phillips Gallery to see his great Renoir, *Le Déjeuner des Canotiers*, and his Courbet and his Daumiers. Phillips, as

well, has known how fine painting bids for fine accompaniment. So just as the Havemeyers had their chamber music on Sunday afternoons long ago, now does Phillips bring in talented pianists to play for those who cherish esthetics.

Lewisohn and Phillips, then, still guard that richness of spirit that frames not just "finearts" but THE FINE ARTS; a frame far more valuable to those who paint these days than surrounding bits of gilded wood and plaster. Only such a personal touch as theirs can accord art its rightful place in our social order. But the personal touch

that such men possess is growing rare, and is no longer widespread enough to encourage that reverent approach which alone will maintain current art at its befitting level.

Now for my third reason for the change



THE WIND BY KARL HOFER

in picturemaking conditions, besides those due to the decay of the School of Paris and the loss of such warm companionship between patron and painter as that which existed when Charles V picked up Titian's brush. I refer to the advent of the many dealers who bow before an overdose of critics. In the nineties, when I was playing football out in the "Bois," Paris boasted four to five galleries at most. Recently our French representative, Guillaume Lerolle, counted me sixty firms in the telephone book. This flood of middlemen separates the painter from his public. Naturally the artist often works according to the advice of his dealer. Naturally there are old dealers and new dealers; good dealers and bad dealers. Naturally many dealers defer to the critics. Naturally there are critics of repute who guide the public's taste with discernment and moderation. Naturally the "commentators" to hold their jobs rattle out novel thoughts. Naturally the resulting columns remind me that our wise old actor and painter, Joseph Jefferson, remarked in his reminiscences that artists should labor for a public and that toiling for critics only leaves the workman in a sorry plight. Jefferson was right. The few applaud the resulting esthetic vertigo. The many scratch their perplexed scalps and scoff at both the bad and the good.

So I do not feel apologetic as I look back into a friendly past. Thank goodness in age it is both permissible and preferable to



MADAME SUGGIA

By AUGUSTUS E. JOHN

indulge in tranquil reflections on what once existed rather than to exhaust a waning energy before the vicissitudes of so-called progress.

I can smile as I remember our bygone pugnacious American team, Hassam and Melchers, the former of whom did his best to get me fired; both of them strong painters. I permit myself a nostalgic regret as I realize that I may no longer visit Claude Monet's lily pond between that weedy disused railroad track and the bank of the lower Seine. I am content that it is not for me again to struggle to find Sickert's latest abode in London, all the while wondering if, when I get there, he will answer the doorbell. I need fear no more dark stairs leading me stumbling to Mancini's confused hideout in Rome.

I suppose it is all right that economic changes in our social setup should alter the aspect of our art. Where once picture-making gave us comfort and composure, now artistic activity aims to arouse passions. Maybe we need such diversion to steady our emotional equilibrium in this messy world.

Back in Paris last spring Joseph Hirsch, one of our American artists, said to me

Mr. Saint-Gaudens reminisces in this article, looking back over the years during which he has organized twenty-three of the annual exhibitions of painting at Carnegie Institute. Eighteen of these have been Internationals. In 1940 a retrospective Survey of American Painting was presented. The other four were post-war reviews of contemporary American painting.

The only son of the sculptor, Augustus Saint-Gaudens, he was conditioned by both heredity and environment to an interest in the fine arts. He was graduated from Harvard University and served in the army during World Wars I and II. In 1921 he came to the Institute, becoming director of fine arts the following year.

On October 1 Mr. Saint-Gaudens became director emeritus of the Department of Fine Arts.



RUSTICS OF CANDIA BY HERMENGILDO ANLADA Y CAMARASA

All paintings reproduced with this article have appeared in one of the annual International exhibits at the Institute.

that while he had frequently read my remarks on contemporary painting, he still did not know which type I preferred personally. I told him the yarn about the dying Irishman.

Said the priest: "Pat, do you love God?"

"Yes," replied the one impinging on eternity.

"Do you hate the devil?"

No answer.

"Do you hate the devil?"

No answer.

"Pat, do you hate the devil?"

Whereat the expiring man murmured, "Father, just now I am not in a position to antagonize anybody."

This much I can say, though. Throughout the years, as I have watched our intelligentsia valiantly but vainly struggling to find out what is art, I have thanked goodness they have failed, since not even the Greeks had a word for it. Instead I would avoid the dogmatic and just settle for what is good painting, no more, no less. There are many breeds of good painting. Also, tastes vary; so we might as well relax before the type we like.

For latter-day purposes I suggest that we sum up our past and present picture problems by agreeing with Winston

Churchill's remark when reporters boarded his train at Niagara Falls. Having learned that he had not seen the place for twenty-five years, they asked him if he noticed many changes.

"The surroundings, of course, are different," he replied, "but the principle of the thing is the same."

COMMUNITY CHEST

OCTOBER 17—NOVEMBER 15

PITTSBURGH will pioneer again in the Community Chest exhibit, "People in Pictures," which opens at Carnegie Institute on October 13, and other communities over the country are awaiting its success with interest.

The main feature will be many "blown-up" photographs having the human interest angle—families happy and unhappy, people playing and people working—in the 92 Red Feather agencies. These were taken by the staff of the Photographic Library at the University of Pittsburgh, under direction of Roy Stryker.

Programs the first week will include laboratory demonstrations, showing of *The Quieter One* and other films, and moving exhibits.

FIFTY-FOURTH FOUNDER'S DAY EXERCISES

GENERAL DWIGHT D. EISENHOWER will speak at Carnegie Institute the evening of Thursday, October 19, in Music Hall. The Allied commander in Europe during World War II, now president of Columbia University, comes to share in the fifty-fourth celebration of Founder's Day. James M. Bovard, president of the Institute, will preside and will announce the awards in the 1950 Pittsburgh International Exhibition of Paintings.

Preview of the 1950 Pittsburgh International in the Carnegie Institute galleries will follow the program in Music Hall. Made possible by a grant from The A. W. Mellon Educational and Charitable Trust, the International returns after an absence of eleven years. Ten European countries will be represented by 252 paintings, together with 108 by artists within the United States. France and Britain have each sent 52 paintings, Italy, 35, and Germany, 30. The jury of award includes Marcel Gromaire of Paris; Sir Gerald Kelly of London, president of the Royal Academy; Charles E. Burchfield of Buffalo; and Franklin C. Watkins of Philadelphia; with Homer Saint-Gaudens, now fine arts director emeritus and organizer of the exhibition, as chairman. The jury met in Pittsburgh September 21-22.

Members of Carnegie Institute Society will receive invitations to the exercises. The anticipated visit of General Eisenhower has enhanced the always-distinguished Founder's Day program, so that a very careful plan for admittance has had to be worked out. The Carnegie Institute Society numbers twenty-five hundred, each of whom is entitled to bring a guest, while the seating capacity of the Music Hall is only two thousand. With his invitation each Society member will receive a card

which he is to return, stating whether he wishes one or two admittance cards mailed to him. Sections of the Hall will be reserved in the order in which such requests are returned. Certain space on the first floor will be reserved for members of the Institute board of trustees, major donors to the Institute, friends of the speaker, and the administrative staff of the Institute.

Since an overflow audience is expected, it will be necessary to have seating facilities with public address system in the Music Hall foyer and the Lecture Hall, and, if necessary, other parts of the Institute.

Each Society membership will admit two persons: thus, in the case of a husband-wife membership, still only two persons will be entitled to receive admission cards.

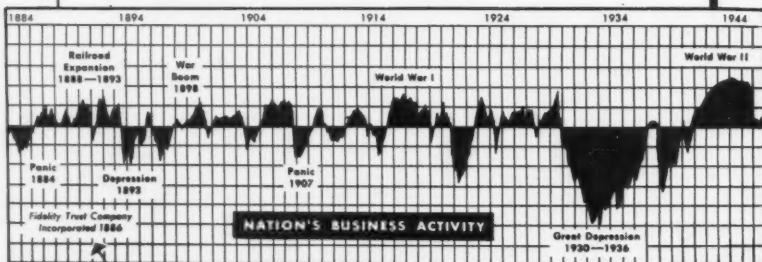
As President Bovard has stated: "We are very happy to welcome General Eisenhower to Pittsburgh for this occasion. The General has accepted our invitation to speak unless some vital emergency arises. We hope our guests will realize the problem facing us in making arrangements for this anticipated assemblage, and will be assured that we are doing the best we can with the space limitations."

The more-than-a-half-century tradition of Founder's Day at the Institute is bright with the names of illustrious speakers who have come in the past from all over this country and abroad. These include former Presidents McKinley, Cleveland, Wilson, Taft, and Coolidge, as well as cabinet officers, members of Congress, foreign ambassadors, and leaders in the arts. Resumption of the International promises the Institute its most gala affair since prewar days. The celebration of Founder's Day, in a way, has come to mark the opening of the winter season in Pittsburgh.



DWIGHT D. EISENHOWER

THROUGH BOOM, WAR AND PANIC



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CARNEGIE TECH CELEBRATES

THE inauguration of John Christian Warner as fourth president, together with the observance of the fiftieth anniversary of the college, will be celebrated on the campus of Carnegie Institute of Technology with a two-day program on October 27 and 28.

Charles E. Wilson, president of General Motors Corporation and a member of the Carnegie Tech class of 1909, will be a featured speaker. James M. Bovard, chairman of the board of trustees, will preside at the inauguration ceremonies.

The first presentation of Carnegie Alumni Awards for professional achievement and distinguished service to the institution will be another highlight.

The inauguration will be held at 10:30 A.M., Friday morning, in the gymnasium, with the Reverend Hugh S. Clark offering the invocation and the Carnegie Symphony Orchestra under direction of Frederick Dorian providing music.

The following representatives of various groups will bring greetings: T. Keith Glennan, president of Case Institute of Technology, for the universities; Charles Allen Thomas, chairman of the board of American Chemical Society, for professional societies; William H. E. Johnson, faculty chairman; Clarence R. Dobson, president of the Alumni Federation; Stanton Belfour, director and secretary of The Pittsburgh Foundation, for public trusts; Gwilym A. Price, president of Westinghouse Electric Corporation, representing industry; Mayor David L. Lawrence; Superintendent of Public Schools Earl A. Dimmick; and Arthur J. Christopher, Jr., president of Student Council.

Walter J. Blenko, chairman of the executive committee of the board of trustees, will preside over the luncheon for official delegates on Friday in the foyer of the College of Fine Arts. Rabbi Solomon B. Freehof will offer the invocation. Robert E. Doherty, past president of Carnegie Tech, will speak on "The First Fifty Years,"



and Dr. Warner will discuss "Carnegie and the Future."

Departmental open house, recognition of undergraduate honors, home-coming tea with the Pittsburgh Women's Clan as hostess, class reunion dinners and Steffen Club dinner will fill the remainder of the

first day, together with dedication of the new additions to the Engineering and Science Hall and to Morewood Gardens dormitory. In the evening the drama department will present Ferenc Molnár's *Liliom* in the Carnegie Theater, and the fraternities will have open house afterward.

Alumni Council meeting, departmental open house, alumni admissions conference, and class competitions will precede the Fiftieth Anniversary luncheon in the gymnasium on Saturday, at which Mr. Wilson will give the featured address.

The Carnegie Tech football team versus Case Institute, playing at Forbes Field, and inspection of the Nuclear Research Center are scheduled for Saturday afternoon.

The Fiftieth Anniversary reception and dinner dance will be held that evening in the William Penn Hotel, as well as a second performance of *Liliom* at the Carnegie Theater.

The inauguration ceremonies are the first ever held at Carnegie Tech, as all three previous presidents—Arthur Arton Hamerschlag, Thomas Stockham Baker, and Dr. Doherty—took office without formal ceremony.

Dr. Warner, who will be inaugurated as president on the 27th, has risen from instructor of chemistry through the academic ranks to professor and head of the chemistry department, as well as dean of graduate studies in the College of Engineering and Science. He was graduated from Indiana University in 1919 and took his doctorate there in 1923, later doing graduate work at the University of Michigan. During World War II he co-ordinated a portion of the research on the atomic bomb.

THOSE WONDERFUL CHRYSANTHEMUMS



BY FRANK CURTO

THE largest indoor public "mum" show in the country will open November 5 at Phipps Conservatory in Schenley Park.

Upwards of 12,000 individual plants in 45 different varieties—every type of chrysanthemum that can be suitably grown under greenhouse conditions—will be represented, ranging from the miniature pom-poms or button types through intermediate sizes and including the enormous exhibition varieties whose blossoms measure more than eight inches across. The number of Oriental odd forms of "mums" has been increased, and featured as in former years will be the cascade forms of the blossoms, hanging from large baskets and staged in individual pots and tubs.

In addition there will be some three hundred African violet plants in many varieties and many beautiful orchids, as well as a large display of exotic plants.

Preparation for a fall flower show takes at least a year, and plans for the 1951 exhibit will be well under way by the time this fall show opens. These are discussed with Howard B. Stewart, director of parks and recreation, and with R. J. Templeton, superintendent of grounds and buildings, before the department's architectural draftsmen draw up each garden.

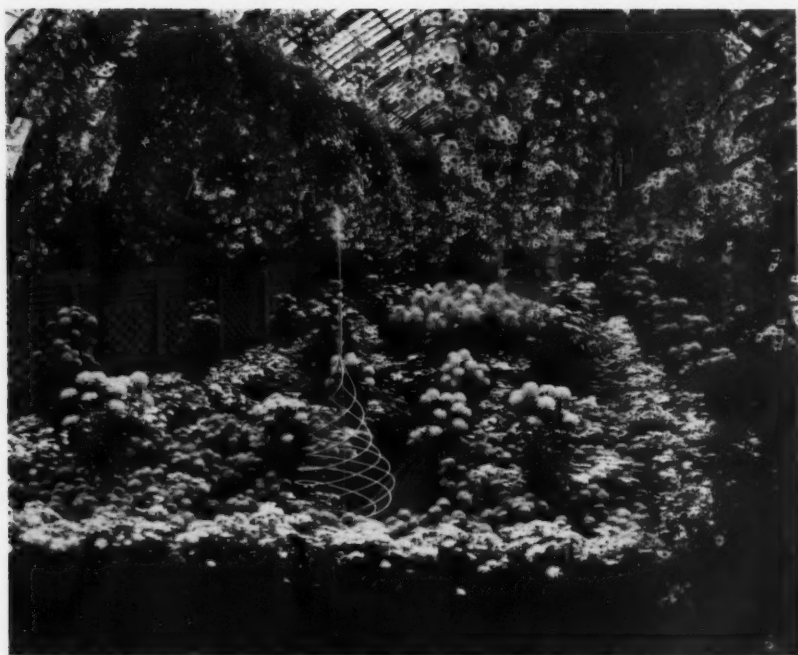
A definite growing schedule is set up, and at the proper time the required number of cuttings are taken from the old chrysanthemum stock plants and new varieties are purchased. The first cuttings taken are for the cascade "mums," these being struck in the propagating benches early in February. All the chrysanthemums that visitors will see have been produced in four of the eight 25- by 200-foot growing

houses at the rear of the Conservatory. In addition, some 2,000 plants are grown outdoors in cold frames during the summer months.

All architectural construction and live background material must be in place ten full working days before the opening of the "mum" show. In those ten days the fourteen to fifteen thousand flowering plants are either wheeled in barrows or, in the case of the Cascades and large single-stemmed varieties, are individually hand-carried from the growing range to their designated position in the show. The most time-consuming work in setting up a flower show is the placing of each plant.



AN INVITING PATH THROUGH THE FERN HOUSE



THE "MUM" SHOW AT PHIPPS IS THE LARGEST OF ITS KIND IN THE COUNTRY

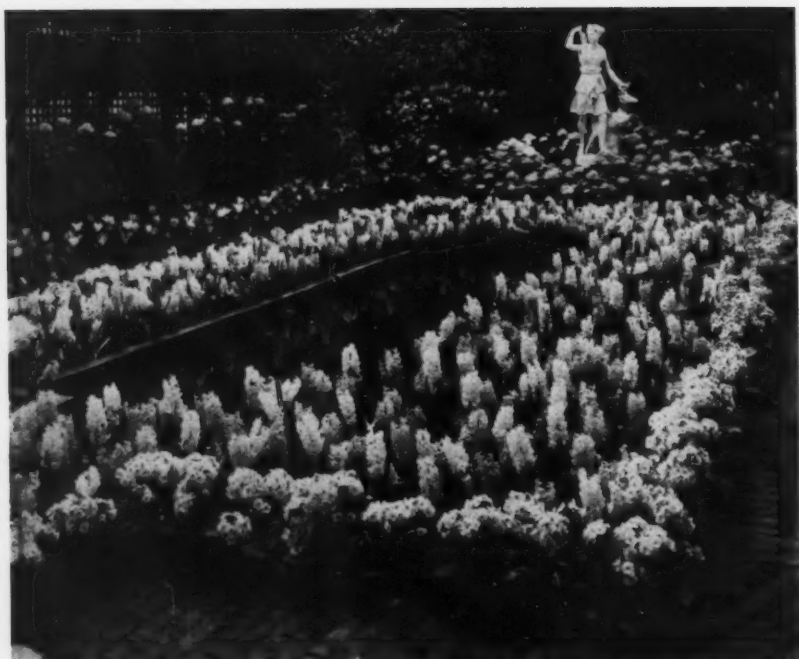
Often a considerable amount of handling—in turning, raising, lowering, or moving in various directions—is required before a plant is permanently set in position. As each garden is completed, the staff returns at night to make the necessary adjustments for lighting effects.

This autumn's chrysanthemum show will continue through November 26, and is open from 9:00 A.M., to 5:00 P.M., and from 7:00 to 10:00 P.M. each day, with a charge of forty cents for adults and ten cents for children in the evening. Attendance at the special shows has been steadily increasing each year, so that more than 130,000 visitors are expected at Phipps Conservatory. It is interesting that, according to a sampling recently taken, only one-third of these will be Pittsburghers, all the others coming from outside the city. A great many amateur photographers will bring their cameras.

In addition to the fall show, the spring flower exhibit is a great attraction, centering around Easter Sunday and usually opening on Palm Sunday. A typical grow-

ing schedule for a spring exhibit at Phipps requires 10,000 tulips, 2,000 hyacinths, 3,000 narcissi, 2,000 lilies, 1,500 hydrangeas, 1,000 begonias, 4,000 primroses, 800 schizanthus in 8-inch pots, 1,000 marguerites, 800 genista, 3,000 stocks, 1,500 cinerarias, 1,500 calceolarias, 1,200 azaleas of varied sizes, 500 forget-me-nots, 300 nasturtiums, 200 sweet peas, 1,000 caladiums, 600 gloxinias, and 1,000 miscellaneous perennials such as bleeding hearts, mertensia, and primula veris. In addition, forced into flower for the spring shows are such woody materials as dogwood, rhododendron, laurel, hardy azalea, flowering crab, flowering cherry, hybrid lilac, flowering peach, flowering almond, wisteria, liburnum, Forsythia, and spirea. Approximately 500 square feet of sod is produced in the greenhouses for border work.

Floral displays, of course, are maintained throughout the year, and Phipps Conservatory is open to the public without charge each day of the year during daylight hours. During early fall, summer, and late spring, there are on display such



THE BLOSSOMS OF SPRINGTIME AT THE CONSERVATORY

plants as tuberous rooted begonias, gloxinias, salpiglossis, lavateria, schizanthus, caladiums, lilies, celosias, and calceolarias. Following the "mum" show, three houses are immediately filled with poinsettias, Jerusalem cherries, and peppers for the Christmas show. One show house is de-

voted entirely to camellias, late blooming chrysanthemums, and early blooming azaleas. Saintpaulias, fibrous rooted begonias, and many begonia species are on display during the winter months. Many orchids from a wide and varied orchid collection are regularly to be seen. At present the orchid collection comprises for a greater part those species and hybrids that bloom during the winter months. Effort is being made to augment the collection so as to have more varieties ready for the spring and fall shows.

Classes in plant propagation are held each spring for amateur gardeners, the students coming after working hours for lectures, demonstrations, and practical work, each student being permitted to raise in the growing houses one hundred plants of his own choice. Free horticultural information is furnished to the public at all times, and conducted tours are provided when requested.

Phipps Conservatory, at the Oakland entrance to Schenley Park, was given to

(Turn to page 452)

As horticulturist for the Department of Parks and Recreation, Mr. Curto has charge of the Phipps Conservatory and the four large and many small gardens in the city parks. The new Conservatory-Aviary, to be located on the North Side of Pittsburgh, for which plans are rapidly being completed, will also be under his direction.

Mr. Curto has been at the Conservatory for the past fifteen years, with the exception of four in the Army, and he was with the National Park Service for nearly three years before joining the City Parks Department.

A graduate of Ohio State University, he took his Master's Degree in Horticulture in 1932.

Mr. Curto is a member of the Men's Garden Club of Pittsburgh, Rose Society of Pittsburgh, Orchid Society, the Pennsylvania and also the Ohio Florists Association, the Begonia Society, and a senior member of the American Institute of Park Executives. In addition, he is president of the Pittsburgh Florists Club. He acts as chairman of the flower show at the Allegheny County Fair.

Book Notes and Quotes

Compiled by ANN MACPHERSON

The most agreeable of all companions is a simple, frank man, without any high pretensions to an oppressive greatness; one who loves life and understands the use of it; obliging, alike at all hours; above all, of a golden temper, and steadfast as an anchor. For such a one we gladly exchange the greatest genius, the most brilliant wit, the profoundest thinker.

—LESSING

"The horror of that moment," the King went on, "I shall never, never forget!"
"You will, though," the Queen said, "if you don't make a memorandum of it."

—LEWIS CARROLL
Through the Looking Glass

Entertaining articles can be written on the sources of book titles. Who knows from whence comes Ernest Hemingway's latest? *For Whom the Bell Tolls* disinterred John Donne's *Devotions*:

No man is an Island intire in it self: . . . therefore never send to know for whom the bell tolls; It tolls for thee.

Anne Morrow Lindbergh's *Listen, the Wind* quotes part of Humbert Wolfe's *Autumn (Resignation)*. This not only gave the title to her book but is an appropriate quotation for this time of year:

Come! let us draw the curtains,
heap up the fire and sit
Hunched by the flame together,
and make a friend of it.

Listen! the wind is rising,
and the air is wild with leaves,
We have had our Summer evenings:
now for October eves!

The great beech trees lean forward,
and strip like a diver. We
had better turn to the fire,
and shut our minds to the sea.

When the ships of youth are running
Close-hauled on the edge of the wind,
With all adventure before them—
and only the old behind.

Come! let us draw the curtains,
and talk of other things,
and presently all will be quiet
love, youth, and the sound of wings.

Her husband knew how to keep a tight grip on those two vast forces in affairs domestic—the purse and the temper.

—S. R. CROCKETT
The Strickit Minister

I am the more amazed at these things now and admire them because I understand more, though even now I don't know enough. Just as, unless one is himself an artist or master craftsman, he is no judge of painting, sculpture, or the carving of images; so, unless he is a connoisseur, he cannot appreciate good taste or good sense."

—PLINY THE YOUNGER

Art is life seen through a temperament.

—ÉMILE ZOLA

Readers of CARNEGIE MAGAZINE will enjoy a new feature, "Book Notes and Quotes," which Miss Macpherson is going to compile each month. Miss Macpherson is well fortified by years of good reading—a hobby surprisingly unique today. For over sixteen years she has written a weekly column on books for *South Side Journal*.

She is just completing a survey of fiction in the central lending department of the Library, carried on in addition to her duties as head of the South Side Branch of Carnegie Library of Pittsburgh.

Among Our Friends

THE Matthew T. Mellon Foundation has given \$3,000 to Carnegie Museum to defray costs of the ornithological expedition to Honduras this summer from which Arthur C. Twomey has just returned.

A contribution of \$2,500 to Carnegie Institute has been received from Mrs. Henry R. Rea.

The A. W. Mellon Educational and Charitable Trust has presented \$2,500 to continue work started by the Museum in exploration of sinkholes near New Paris, Bedford County, which are proving a treasure-trove of skeletal remains of prehistoric animals. The work in the field has been under direction of A. C. Lloyd.

Lawrence C. Woods, Jr., has given \$1,000 for the general purposes of the Museum work.

The Garden Club of Allegheny County has given \$300 to be used as a prize for the best painting of a garden or flowers in the 1950 Pittsburgh International.

Edward Duff Balken has given \$100 to assist in publication of the CARNEGIE MAGAZINE.

WILLIAM PITT



By ROSE DEMOREST
*Pennsylvania Room
Carnegie Library of Pittsburgh*

To most of us William Pitt is only known as the English gentleman for whom Pittsburgh was named. From his portraits we picture him as a dignified, elaborately dressed person, about to enter Parliament for a genteel meeting of the House of Lords.

Actually his political life was a turbulent and stormy one. He disagreed with the two kings under whom he served, he opposed and quarreled violently with fellow members of Parliament and argued his views with great oratorical powers. He died dramatically defending his stand against fighting in the American Colonies.

He was born near London, November 15, 1708, of a well-known family. He entered Eton and then Trinity but was soon afflicted with the gout, an ailment that was to plague him the rest of his life. He traveled on the continent, had a short term in the army, and by 1735 was elected to Parliament, where he was destined to become one of the great men of his age. His colonial policy toward America was far in advance of his time.

The year 1754 was an important one for Pitt as he was again elected to the House of Commons and in November was married to Hester Grenville, of a prominent English family. At the same time in faraway America young George Washington was making an important decision affecting his future military career and ultimately the future relations of England and America.

Events were developing in America which made it necessary that England should take a positive stand on her rights with France. The two countries were already in active hostilities over boundaries. The advantage in the fighting was on the side of the French, partly due to the friendly alliance of the Indian Chief Pontiac and his followers.

Pitt argued in the House of Commons for increased forces for land and sea to

secure the rights of the British crown in America. He urged that the English possessions be defended at all costs. This included their claim to the "forks in the river" which the French had named Fort Duquesne.

He called the preparations inadequate for the Braddock expedition made by the Duke of Cumberland, little knowing how prophetic he was. They all heard soon after July 1755 of the shocking defeat of Braddock. The words of Pitt were well timed as he said, "We had provoked before we could defend."

The King invited him to be a member of his cabinet and he accepted the post of secretary of state, and he was also leader of the House of Commons. As secretary of state, Pitt was in charge of military affairs and colonial policy. In 1758 he was re-elected to Parliament and boasted, "I am sure I can save the country and no one else can."

Saving the country at this time to Pitt meant war with France for American possessions. To accomplish this he raised huge loans for war expenses and planned the next military expedition. He personally selected Brigadier-General John Forbes to head the expedition against Fort Duquesne.

As his plans met with complete success, he was rewarded by having General Forbes rename the demolished fort in his honor on November 26, 1758. The next day Forbes wrote him a letter dated from "Pittsburgh," giving details of the military encounter. Pitt did not receive this letter until the following April 1759, and since Forbes had died and was buried in Philadelphia the month before, there never was a reply.

In 1760 King George II died, and he was succeeded on the throne by his grandson King George III. A stormy time was ahead for the young king as the period of the American revolution was near. He opposed

many of his most valuable ministers, including Pitt, but, like his grandfather before him, he had to acknowledge Pitt's value to the government.

The King never saw through the problems of the American colonies and when he finally had to announce in Parliament their independence in 1782, he said to a friend, "I hope you noticed how I lowered my voice at this point." There are those who claim there would never have been an American revolution if England had followed Pitt in his colonial policy.

In 1766 a new name was added to William Pitt as the King created him Earl of Chatham, thus entitling him to a seat in the House of Lords. His friends and followers were opposed to Pitt's taking a peerage, as they felt he had more influence in the House of Commons. He became just as effective in his new place, however, as the members of the House of Lords were soon to know.

Pitt retired from public life for a time due to ill health, but he returned to enter into the bitter debate on the Stamp Act which had recently been passed. Benjamin Franklin was in London to express his opposition, and Boston answered by open revolt against the collector, while London merchants complained that trade with America was in grave danger.

All who ever heard Pitt speak in Parliament agreed he could rank with the great orators of all time. His tones were rich and varied, and when he used full voice the house was completely filled with volume of sound as the torrent of words fell from his lips. His theory on the tax question was that increased trade with the American colonies in valuable goods meant more financial gain than a tax.

In one of his notable speeches he said:

"This country has no right to tax the colonists. There is an idea in some minds that the colonies are represented in this House. I would fain know by whom an American is represented here?"

He was answered by Lord Grenville: "Great Britain protects America, America is bound to yield obedience. If not, tell me, when the Americans were emancipated!"

Pitt was not moved but continued to propose that the tax be repealed, as he argued, "Trade is your object with them and taxing was ill advised. If you do not make suitable laws for them, they will make laws for you, my Lords."

A part of the desirable and active trade with the mother country was even then taking place in the well-established trading post at Pitts-burgh. Entries for all items were minutely recorded as a part of the supplies for Fort Pitt, and the ledgers for 1765-66 list common necessities and

even some luxuries, while in exchange the nearby Delaware Indians brought in furs so valuable to London merchants.

Pitt continued to debate eloquently on relations with America and introduced measures, all of which were voted down. He proposed an address to the King to recall British troops from Boston, "in order to open the way toward a happy settlement of the dangerous trouble in America." "You will be forced to a disgraceful abandonment of present measures and principles which you avow but cannot defend." He fully justified the resistance of the colonies and reminded the House of Lords that, "It is not repealing this act of Parliament, it is not repealing a piece of parchment that can restore America to our bosom. You must repeal her fears and her resentments."

Events were moving rapidly to bring a



PORTRAIT OF WILLIAM PITT,
FIRST EARL OF CHATHAM
BY WILLIAM HOARE
Carnegie Institute Permanent Collection

climax to the life of Pitt and tragedy to his government. Lord North was head of the government, and trouble in America increased. The colonists refused to purchase British merchandise, and Lord North grew more stern and harsh in his attitude as he said, "The Americans by their behavior have not deserved any particular indulgence from this country."

When news reached London that a large shipment of tea was thrown into Boston harbor, the ministers in power became more firm and resolute. Pitt remained steadfast as he said: "This tumult in Boston should not be taken advantage of in order to crush the spirit of liberty among the Americans. The intemperate folly of an ill-advised ministry would urge the Americans to demand that which they would not otherwise have thought of for a century to come." While he was making brilliant speeches and his proposed bills were being defeated, he received the following message from America, "My Lord, The Horrid Tragedy is commenced, there has been a battle near Concord. April 1775."

Two months later George Washington became commander-in-chief of an army, fighting against the country he once defended.

Pitt tried to arouse his fellow members to his side but his fine oratory was in vain. The King at this time referred to him as a "trumpet of sedition."

Pitt's physical infirmities continued and he was able to make but few public appearances. When he did, admiring throngs gathered to watch him as he entered Parliament. He remained unshaken in his stand on America as he said: "You cannot conquer the Americans. The best-appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. We do not know the worst, we only know that in three campaigns we have done nothing and suffered much."

Once more he had to retire due to illness, but when he heard that the Lords were going to debate on the independence of the colonies, he made a great effort to attend Parliament. He did not approve of independence. He thought the mutual happiness and prosperity of both countries depended upon their remaining united.

Leaning on crutches and supported by

his son, he made his last tragic appearance. In a low voice so broken he could scarcely be heard he protested "the dismemberment of this ancient and most noble monarchy." While rising to speak he fell back upon his chair into the arms of his son. He was removed to his home, where he died May 11, 1778, in his seventieth year. This scene was painted by John S. Copley, an American artist residing in London.

The memory of William Pitt is kept alive in this city by the interest the name itself creates. There is a bust of him in the City-County Building and Carnegie Institute owns one of his noted portraits. The City adopted his coat-of-arms for its seal and recently added his motto.

The name "Pittsburgh" is a link to the past with a noble figure.

CHRYSANTHEMUMS

(Continued from page 448)

the City of Pittsburgh in 1893 by Henry Phipps, steel magnate and philanthropist, and was completely renovated from the foundation walls up, thirteen years ago.

The central feature of the Conservatory is a large palm house, from which radiate twelve smaller exhibition houses in geometric pattern. Out of doors, at one end, are located two large pools, where tropical water lilies grow in the summer. At the other end is a large herbaceous garden in a series of five terraces. A large, informal, azalea garden, located across the park drive from the Conservatory, officially announces the arrival of spring to many Pittsburghers who drive that way on their daily back-and-forth trip to the city. The park drive, leading from the main entrance of Schenley Park to the Conservatory, is lined with pyramidal gingkos and double-flowering cherry trees, *Prunus Kwanzan*.

The Conservatory is a division of the Department of Parks and Recreation of the City, operating on funds derived primarily from city taxes. Assistance for the purchase of plant collections and publicity is obtained through the Recreation, Conservation and Park Council of the Allegheny Conference on Community Development. A permanent staff of thirty not only maintains the conservatory and adjacent gardens, but also plants all the outdoor gardens throughout the city park system.

Mother and Child

A Painting By
MORRIS KANTOR

MR. AND MRS CHARLES J. ROSENBLOOM have presented the painting by Morris Kantor, *Mother and Child*, to Carnegie Institute for the permanent collection. Mr. Rosenbloom is a trustee of Carnegie Institute and a member of the Fine Arts Committee. President of the Rosenbloom Finance Corporation, he is well known as philanthropist and collector of paintings, prints, and books, and this is just one of many paintings, prints, and pieces of sculpture given by Mr. and Mrs. Rosenbloom to the Institute.

Mother and Child was shown in the exhibition of Paintings and Prints from the Collection of Charles J. Rosenbloom at Carnegie Institute from February 7 to March 24, 1946. The canvas first appeared in the 1939 International, and it was purchased from that show by the donor. It is a fairly large painting, being 38 inches in width by 44 inches in height. It is signed in the lower right corner "M. Kantor, 1939." The painting was started on Cape Cod in the summer of 1938 and was completed in New York early in 1939. The artist relates that he was fascinated by the magnetic reach between a mother and child while watching a young mother at the seashore as she was about to lift her child, and he expressed the incident in a modern idiom.

Mother and Child belongs to the period of *On the Beach*, done in 1938 and now in the collection of the Metropolitan Museum of Art; *Mother and Son*, painted in 1939; and *Girl in Yellow*. In these four canvases the artist was interested in form and plastic values, and he used arbitrary colors with different combinations in each painting to express the idea he wished to convey. He varied the textures to keep the paintings fresh and to avoid monotonous repetition. The artist is a master of moods, which he achieves with a wholly original palette. Kantor's personal sense of color is



demonstrated in *Mother and Child* with his use of rich, full-bodied tones. In the painting the background of sky and water is blue touched here and there with a golden yellow. The latter color is repeated behind the child. The spread on which the baby reclines is blue of a lighter shade. This cloth lies in very formalized folds, as if to simulate the waves of the sea. The whole color scheme is used to accentuate the attraction between the mother and her child, the aim of the painter. Morris Kantor treats the mother-child subject with great restraint, for he is too subtle an artist to oversentimentalize it.

Mother and Child belongs to a very definite stage in the evolution of the artist's technique. He has never been content to imitate his former successes or to allow mannerisms to crystallize into a set formula. He moves on, inventing to satisfy his need for self-expression. In his early work he went from a semiabstract style into cubism. Turning to realism in the twenties, he painted early American and mid-Victorian subject matter and handled it in an entirely original and interesting way. *Haunted House*, *Black Parasol*, and *Marblehead*, owned by Edward Duff Balken, are examples. Then came the period of *Mother and Child*, in which he was interested in sculpturesque form and color. He next moved into a phase of the break-

ing up of forms, prefiguring the Monhegan landscapes such as *Rocky Fringe*, 1942, and *Pine Formations*. He advanced into further abstractions, as in *Growth*, which was in Painting in the United States, 1949. His continuation of this style may be seen in *The Tower*, in the 1950 Pittsburgh International. However, the end of Kantor's development is not yet in sight, for he holds that he is in constant search for a thorough expression. "I am convinced," he says, "it cannot be obtained by leaning on a so-called 'style' or being submissive to one repetitious idea. With this in mind I take liberty utilizing various experiences or associations which impress me and give me new ideas, also affording means to deal with them within the limits of my ability."

The artist was born in Minsk, Russia, in 1896. His mother died when he was thirteen, and he came to New York to join his father, who had emigrated in advance of his family. He studied art at the Independent School with Homer Boss. In 1927 he went abroad and painted evenings as well as Saturdays and Sundays in Paris. In 1931 he won the First Prize of \$2,500

and Logan Medal at The Art Institute of Chicago for *Haunted House*. He was awarded Third Clark Prize at The Corcoran Gallery of Art in 1939 and the Temple Gold Medal at The Pennsylvania Academy of the Fine Arts in 1940. He first showed at the Carnegie International in 1929, to which he was admitted by the American Jury of Selection, and was invited to the subsequent Internationals through 1939. He was also represented in the Carnegie Institute series of exhibitions, Painting in the United States, 1943-49.

The artist's career in recent years was summarized by Richard Shepherd in the *Art News* of July 1946: "Today at fifty Kantor is a cordial, introspective man. He is not quick to dispute the judgments of others even where his own work is concerned, preferring, perhaps, to reserve judgments of his own. Except for his teaching at the Art Students League and Cooper Union he has no routine work schedule, nor is he inclined to feel that one would agree with him. Weekends he spends at New City, where he also has a studio, but most of his painting is done at Union Square."

—J. O'C., Jr.



The
old friend
was not
on hand



● *Facts of Vital Concern to Women
From Our 87 Years' Experience*

A successful business man appointed one of his closest friends to guide and help his wife and children in the administration of his estate. But shortly after his death, the friend also died. The "third party" who was to act as advisor was gone.

Had he appointed Peoples First National as executor, he would have guarded against this unforeseen situation—because trust companies continue year after year staffed with competent, sympathetic trust officers always ready to carry on their duties.

Our Estate Planning Division will be glad to join with you, your husband and your attorney in arranging for competent and intelligent administration of your estate.

**PEOPLES FIRST NATIONAL
BANK & TRUST COMPANY**

Pittsburgh's Oldest Trust Company

TRUST DEPARTMENT FOURTH AND WOOD PITTSBURGH 30, PA.

THE FIRST PLAY YOU EVER SAW



By MARIE McSWIGAN

A SPELLBOUND five-year-old exclaims: "But the people are round!" She is watching the Children's Civic Theatre Society's production of *Hansel and Gretel*—her very first glimpse of the legitimate theater.

"It was like the movies, only rounder," another young theatergoer writes, in his essay on the same happy experience.

The Children's Civic Theatre Society of Pittsburgh is a nonprofit educational organization. Its purpose is to promote artistic, wholesome, and entertaining programs. The ultimate goal is to contribute to the fullest development of personality by providing a measuring stick of good taste, and to encourage self-expression by developing talent.

Each year the Children's Theatre sponsors four plays presented by professional actors under the direction of Grace Price in the Schenley Theatre and two concerts under the baton of Vladimir Bakaleinikoff in Syria Mosque.

The Theatre also offers creative dramatics classes, holds contests in writing and in poster-making, and issues a little monthly *Twig Bender* for children, which lists good radio and television programs, movies, exhibits, and books available locally.

It was established in 1942 on a city-wide basis by a handful of interested women and incorporated five years later. A member of the National Education Theatre and of the Arts and Crafts Center of Pittsburgh, the Theatre maintains an office at the Scaife Unit of the Center.

The Society has won the co-operation and interest of the Pittsburgh Board of Edu-

cation, the Parochial System of the Roman Catholic Diocese, the Parent-Teacher Associations, the County Federation of Protestant Churches, and the family and children's division of the Health and Welfare Federation. Through friendly relations with the schools, volunteer workers visit the classrooms and auditoriums to give talks and distribute literature about the Children's Theatre season, and the tickets are bought at a nominal price by the children. The annual campaign began September 11 and continues this month. Contributions from individuals and service groups take care of expense deficits and also make the plays and concerts available to children from orphanages and child-care organizations who could not buy their own tickets. Ten per cent of each of the Children's Theatre audiences are from this group.

Kenneth Graham has said that "the most priceless possession of the human race is the wonder of the world"—a statement which suggests for the Children's



ALICE IN WONDERLAND AT THE CHILDREN'S THEATRE

Theatre the qualities of a spiritual Fort Knox. The suggestion was further strengthened when the author of *The Wind in the Willows* added: "Children are not merely people; they are the only really living people that have been left to us in an over-weary world."

Wonder and enchantment and sheer joy come to a great many children with each play and concert that the Society sponsors. In addition comes education of the truest and best sort, from deep, lasting sense impressions. In the joy is the joy of discovery, of learning in a rich, rewarding way.

The Children's Theatre doesn't stop with the five-to-twelve-year-olds, however. For adults it offers a forum to show their talents—in production, in acting, and in playwriting, for it has produced the plays of Pittsburgh dramatists, and is even now holding a playwriting contest.

The Society has a large, active membership and many hard-working committees, and is staffed entirely by volunteers. It is particularly fortunate in a president of rare endowments, Mrs. B. B. Corson, who has become a legend in the city for her brilliance, tact, and ability for driving hard work. It is also fortunate that since 1932 Grace Price has been producing plays for children in Pittsburgh, plays of high artistry and uncompromising moral standards.

On October 21 the Society will commence its ninth season with presentation of *The Emerald City of Oz*. Its program is inviting and suggests that once again will be recreated "The most priceless possession of the human race"—that once again hundreds of children will realize for the first time, drama is "round." The other productions this year will be *Hans Brinker and the Silver Skates*, *Flibbertygibbet*, and *The Emperor's New Clothes*. The two concerts are scheduled for February 3 and April 7.

The Children's Civic Theatre Society believes in the theater as a medium of the highest educational value. Looking at the future, it hopes to present more children's



"THE INDIAN CAPTIVE," A LOCAL LEGEND, IS PRODUCED

programs and to reach more areas where there is a scarcity of wholesome entertainment for children. For this reason the Society seeks to interest more people in the movement and to make plays available to children whose circumstances make it impossible for them to share in such valuable experiences. By fulfilling these aims, the Children's Civic Theatre Society will enlarge its usefulness to the community not only for the near future but for time to come.

Marie McSwigan is working in close touch with the Children's Civic Theatre Society and contributes to its monthly *Twig Bender*. Former reporter on the *Press* and *Sun-Telegraph*, and public relations counselor for seven years at the University of Pittsburgh, she is the author of six children's books published by Dutton, including *Binnie Latches On*, which has just appeared. Her *Snow Treasure*, published in 1942, won the Junior Scholastic Magazine Gold Seal Award that year and the Pacific Northwest Young Readers Choice Award in 1945. Her first book was *Sky Hooks*, the life of the Pittsburgh artist, John Kane.

STORY HOUR

Boys and Girls Room, Carnegie Library

FOR SIX- TO TWELVE-YEAR-OLDS

Saturdays at 2:00 P.M.

Stories told by Laura E. Cathon

FOR PRESCHOOL CHILDREN

October 3, 17, and 31, at 10:30 A.M.

With talks for the mothers at the same time.

October 3—ELIZABETH M. BEAL

October 17—ENID MCP. BOLI

October 31—RALPH MUNN

THE GROWTH OF HUMAN CULTURE

IV. BRONZE AGE IN SWITZERLAND AND TUSCANY



By JAMES L. SWAUGER
*Curator, Section of Man
Carnegie Museum*

FROM brute animal to civilized man was the path of human progress discussed in the preceding articles of this series, specifically (1) the physical development from Java Ape Man to *Homo sapiens* and (2) the cultural growth from the furtive gatherer to the urbane Minoan. Those unknown centers from which the technique of bronze-working spread had invented the last technical process needed to establish the pattern of ancient living, a pattern which was almost changeless until the time of the Industrial Revolution. While the discovery of the elements which made that pattern has been considered as though they came to being and fruition in the Fertile Crescent (Mesopotamia, Anatolia, Syria, Palestine, and northern Egypt), it is not to be supposed that there alone were living methods taking shape, nor was it there alone that distinct, worth-while, and vigorous cultures lived.

In Switzerland a people culturally akin to the Cro-Magnon Magdalenians began somewhere between 5000 and 4000 B.C. to build homes on piles driven into the bottoms of high mountain lakes. By 2500 B.C. they had developed a culture which we know as Lake Dweller. In addition to remembering the hunting and fishing ways of their ancestors, they had learned to farm and to keep livestock. They grew barley and wheat, kept dogs, oxen, goats, sheep, and swine. Their grain they stored in crude pots, and from it they made heavy, solid, round slabs of bread. Their ingenuity gave birth among them to a textile industry, small but sufficient to their everyday needs, and they even invented independently that curiously shaped and valuable implement, the fishhook, following the Egyptians in that discovery by some hundreds of years. By the time bronze came to them, they had conformed to the

basic peasant village culture—small settlements, patriarchal in nature, subsisting on hunting, fishing, farming, and animal husbandry. The Swiss villages differed from those of the ancient Near East chiefly in that the homes were built of timber over water rather than of mud on land.

Stray celts and daggers in stone which appear to copy the same implements made of bronze, and undoubted bone copies of bronze pins indicate that between about 2000 B.C. and about 1700 B.C. there was occurring a transitional period from an economy based on the use of stone and bone and one based on the use of bronze. The use of the new material was due to influences from the Danube basin, influences so strong that by the end of the 300 years between 2000 and 1700 B.C. the Lake Dwellers may be considered to have passed into a Bronze Age proper.

The presence of metal wrought an immense change in the pattern of life among the lake peoples somewhat like that which occurred to most of Europe after the Industrial Revolution. They still farmed and herded, hunted and fished, but so much of their economy came to rest on their mastery of bronze that they might even be called semi-industrial. The products of their clever smiths—knives, swords, axes, chisels, gouges, razors, bits, bracelets, armlets, and distinctive pins (long, straight pins with hollow globular heads)—were traded into Hungary, Silesia, Denmark, Italy, and Spain, and for them they received such exotic products as amber. Their work was characterized by extreme neatness of execution and the minuteness of detail which went into their linear and circular patterns. Their uniquely advantageous position in being located near the heads of the great rivers of Europe, combined with their really good work in bronze, speedily

brought to them by trade luxury items to make their lives—in ordinary living still probably much like that of their stone-working ancestors—more varied and interesting. Even then Switzerland must have been known as a region from which came solid craft work, and even then there must have been growing an immense pride in good work among the inhabitants of the small mountain area.

The Bronze Age came earlier to Italy, through the agency of the Fertile Crescent civilizations, than to Switzerland, and it, too, was touched by the Danubian innovators, but it was not brought to its peak of splendor until the time of the Etruscans. These Etruscans were a people of shadowy origin even to their Italian contemporaries. Probably they were sea rovers from Asia Minor who raided into Italy beginning with the ninth century B.C., certainly began to settle and colonize there in the eighth, and by the beginning of the seventh were well established as conquerors and overlords of much of modern Tuscany.

They came not in a great wave of mi-



BRONZE KNIFE, PIN, AND BRACELET
FROM SWISS LAKE DWELLINGS.

Carnegie Museum Collection

grants, but as scattered groups which seized defensible sites, erected fortified camps, repelled the natives, received colonists, built cities, and expanded the confines of their influence by warfare in which their success was due probably as much to their military organization as to their superior weapons. The scattered groups which came were prophetic of the Etruscan political scheme. Not a people easily united even with their own kind, they clustered in twelve different cities

each ruled by its own oligarchy, each independent of the others, each unwilling to co-operate with the others. Their hold over the Italian population was an individual city matter; it could be said that twelve Etruscan cities controlled twelve areas in Italy which happened more or less



POTTERY LID (16" LONG) OF BURIAL URN
FROM CHIUSI, TUSCANY. C. 600 B.C.
Carnegie Museum Collection

to cover Tuscany, rather than that an Etruscan people controlled Tuscany.

As warriors, owners of land, planners, and as priests, they ruled a conquered people by force, by ability to gain greater production from land, and by superstition. To a populace existing as small farmers and metal-workers (bronze and iron, silver and gold) a populace supporting itself at bare subsistence level, the Etruscans brought technical advances known in the ancient civilizations of the Near East. Under Etruscan engineers, Italian peasants drained marshes, cleared forests, dug outlets for flooding lakes to reduce the swampy areas, and learned improved agricultural methods. Good taste and advanced technical knowledge of bronze-working—they almost scorned work in iron—enabled the Etruscans to draw from the Italian bronze-workers products which those workers' own abilities had never been able to produce, such as magnificent bronze ornaments and vessels, good weapons, good tools. By the beginning of the sixth century the Etruscan bronzes were superior to any others being produced in the Mediterranean world, so good that even the Greeks imported Etruscan bronze urns for use in temples. The maritime background of the Etruscans enabled them to handle great trading fleets, and the combination of a vigorous trade, an ample food supply

assured by their constant supervision and methods, their control over excellent bronze pieces which assured trading value, brought the Etruscans to a high level of prosperity.

This prosperity enabled them to enjoy luxuries unknown to the peasants whose toil produced the wealth of the land. Elaborate furnishings—couches, tables, foot stools, tapestries, bronze candelabra—adorned their homes which, alone of all the things they touched, were not particularly gracious. They dined, watched foot races, chariot races, horse races—they were famous horsemen—held processions, ball games, wrestling matches, boxing bouts. They were fond of music, dancing, banquets. Clothing—men's robes, Greek-like tunics, or flowing togas, better known to us as a Roman costume, and women's robes and mantles—was made of plain fabrics or elaborately decorated cloths, depending on the wearer's tastes. Women wore elaborate jewelry and used rouge, lipstick, eyebrow pencils, perfumes, oils, and other aids to beauty. Strangely enough for an ancient semioriental culture, women were accorded a high place; wives attended banquets, festivals, games, and ceremonies with their husbands, and probably had more fun than women in any other culture of the ancient days except Minoan.

Features of this civilization developed by the Etruscans have come to us by way of the Romans who destroyed Etruscan power. The Romans adopted much of Etruscan military and political policies, particularly the system of loose-appearing but actually firm control of allies and subjects which concerned itself less with the forms of subjection than the fact of subjection. To the Romans the Etruscans imparted a tradition of engineering skill which those able, vigorous men nurtured to a high level. Their religion, a strange compound of animistic beliefs and fertility myths with a tincture of belief in a strong male god as ruler of the gods, was adopted by the Romans and colored even early Christianity.

Alone among the ancient people which have been discussed in these articles could the Etruscans be considered a luxury nation, a people who did not toil, did

(Turn to page 462)

TWO FAMOUS VISITORS



George Nelson



Robert Frost

ROBERT FROST and George Nelson have joined the roster of well-known personalities who are to appear on the Education Division's lecture series that opens this month at the Institute.

The American Artist Series will be launched the evening of October 11 in Carnegie Music Hall, when the widely known and beloved American poet will conduct one of the inspiring discussions for which he is noted. The seventy-five-year-old master of the lyric gift, already a four-time Pulitzer Prize-winner, this year added the Academy of Arts and Letters Award to his many honors. On his birthday last spring Robert Frost was cited by the United States Senate for his poetry, "which has helped to guide American thought with humor and wisdom" and has enhanced our "understanding of the United States and love of country."

Architect George Nelson will pay a return visit to the Institute on November 22 to tell The Interior Designer Speaks audience about his controversial Holiday House, a joint venture between him and *Holiday* magazine. A speaker on the Designer series last fall, Nelson is one of the nation's foremost architects of dwellings in the modern manner. He will use the model of Holiday House, which features an outdoor living room, in his presentation at the Institute.

The Division of Education wishes to clarify a point concerning the Fashion Expert series announced last month in *CARNEGIE MAGAZINE*. Definite commitments have not yet been obtained from all speakers, and it is anticipated that changes will have to be announced later.

For other personalities appearing on the appreciation series this month, as well as other activities in the adult education program, turn to the calendar of events at the front of this issue of *CARNEGIE MAGAZINE*.

From Our PERMANENT COLLECTION

PORTRAIT OF THE ARTIST

By Sir William Orpen
(1878-1931)



Now it can be told. When the then William Orpen, who liked to be known to his friends as "Bill" or, preferably, "Orps," sent a painting to the Fourteenth International in 1910, it had the intriguing and humorous title, *Myself and Venus*. It may be of interest to relate that the replica of it in the Municipal Gallery of Dublin bears that name, and in all the lists of self-portraits there are recorded *Myself and Venus*, No. 1 (Carnegie Institute), and *Myself and Venus*, No. 2 (Dublin), but no mention is made of *Portrait of the Artist*. However, when the painting at Carnegie Institute emerged with the Medal of the First Class, which meant First Prize, it was listed in the catalogue as *Portrait of the Artist*, and so it is known today.

Titles and names do mean and do stand for something. Any student of human nature or even a psychologist will tell you that. The original title of the painting conveyed the idea that the artist had a

keen sense of humor and that he was an unpretentious soul, as simple as an Irish peasant, though he was born near the big city of Dublin. William Orpen liked to do self-portraits, not because he was self-centered or vain, but because, in the words of his friend and biographer, P. G. Konody, "from his Slade School days to the close of his life, he cultivated the habit of taking an occasional busman's holiday from the exacting labour of painting other people, by posing to himself and recording the changes wrought upon his features by the passing of time, sometimes accompanying the portrayal with such laconic written comments as 'Orpsie Boy, you're not as young as you were, my lad' or 'Older again, Orpsie Boy.' " His self-portraits are as numerous as Rembrandt's. Some twenty-seven have been recorded. Perhaps the best known is *The Man with the Paintbrush*, which he contributed to the famous *sala dei pittori* in the Uffizi Gallery, Florence.

Portrait of the Artist is oil on canvas. It is 34 inches in width by 36 in height. It is neither signed nor dated. However, it is known that it was painted in the year in which it won First Prize, 1910, and was probably his fourth self-portrait. The year 1910 was an important one for Orpen, as it was then he was elected an Associate of the Royal Academy, he was awarded First Prize in the International, and the picture was purchased out of the exhibition for the permanent collection of Carnegie Institute.

It was about this time that he began to follow the advice given him by Michael Davitt—good advice for any artist: "Don't take any side, just live and learn to try to

understand the beauties of this wonderful world."

At first glance, *Portrait of the Artist* would seem to be the interior view of a studio where the painter, with a grotesquely tall and very Irish bowler, and palette in hand, is about to approach the easel. He has on a long coat, high collar, and bowtie—dressed as no artist would be garbed while painting. Close observation reveals the fact that what seems to be a window in the background is in reality a mirror and that the whole picture—the artist, Venus, and the studio windows—is merely a reflection in the mirror. The only objects not in the reflection are the painter's brushes and tubes, bottle of varnish, the beautifully colored bowl, and other objects on the table on which the mirror rests. Stuck under the mirror at the left can be seen a bill from the Café Royal, the artist's favorite eating place, which he portrayed in one of his canvases. Orpen exaggerated the ruggedness of his physiognomy and made himself as unprepossessing as possible by introducing into his composition as a contrast a beautiful marble figure of Venus which was one of the treasures of his studio.

Portrait of the Artist was in the nature of a preparation for such canvases as *Myself and Cupid*, *Leading the Life in the West*, now in the Metropolitan Museum, *Sowing the Seed*, *The Café Royal*, *The Holy Well*, and *Signing of Peace in the Hall of Mirrors, Versailles, June 28, 1919*, in all of which he used reflections. These paintings in particular demonstrate the artist's great skill, technical equipment, meticulous accuracy of observation, and his abnormal power of vision. The fact that Orpen chose the difficult method of painting *Portrait of the Artist* in reverse, as he did the other canvases mentioned, makes it unusual and unique. The painting is a remarkable technical achievement.

Born in 1878, the son of a solicitor, William Orpen became a student in the Dublin School of Art at thirteen and "from that moment drawing became his goal, his passion, almost his language. His whole eloquence lay in the sure hand that guided his pencil. He learnt little or nothing from books. Even his extensive knowledge of art history, of the evolution of style through the ages, was acquired

entirely through his penetrating eye and his unfaltering hand. Instead of studying and memorizing the printed page, he drew."

He went to study in London at the Slade School when he was seventeen. He exhibited, after leaving the school, at the New English Art Club, of which he became a member in 1900 and one of its main pillars. In 1904 he sent for the first time to the Royal Academy. Six years later he was elected an Associate and in 1919 a Royal Academician. He was knighted in 1918 for his distinguished service to his country and to art. The lad from Dublin became known as Sir William.

He was commissioned a second lieutenant in the Army Service Corps in World War I in 1916, the following year went to France as a major and told the story of his experiences in his book, *An Onlooker in France*. The exhibition of his war pictures in London in 1918 made him something of a national figure. Still in the uniform of a major, he attended the Peace Conference to paint scenes in the Hall of Mirrors at Versailles and the great figures who took part in the Peace Treaty.

He returned home to have twelve years of supreme success as a painter, maintaining a studio in Paris as well as in London. In 1930, the year before his death, he painted no fewer than thirty portraits.

Sir William's greatest war picture was the much discussed and much criticized *To the Unknown British Soldier in France*. It was exhibited at the Royal Academy in 1923 and refused for the Imperial War Museum for which it was painted. He wrote about this picture in his book: "It—*To the Unknown British Soldier in France*—was to represent a room in the Palace of Versailles, called the Hall of Peace, the room through which you enter the long Galerie des Glaces, where the Treaty was signed. It was arranged that I was to group there the politicians and generals and admirals who had won the war. I made studies for them. I painted the room, and then I grouped the whole thirty-nine, or whatever the number was, in the room. It took me nine months' incessant painting; hard work. And then, you know, I couldn't go on. It all seemed so unimportant somehow. In spite of all these eminent men, I kept thinking of the soldiers who remain in France forever. Whether the Hall of

Peace deserves its title or not, it must deserve it in future only so far as they gave it. So I rubbed all the statesmen and commanders out, and painted the picture as you see it—the unknown guarded by his dead comrades.”

Portrait of the Artist was the first picture Sir William showed in an International and the first of his paintings to reach the United States. From 1910 on he was represented annually at Carnegie Institute until his death in 1931. That year he had three canvases in the International: *A Western Islander*, *Morning Letter*, and *Portrait of George W. Crawford*. He painted other Pittsburghers, including J. D. Lyon, Andrew W. Mellon, Richard B. Mellon, Arthur Vining Davis, and Samuel Harden Church. The last, commissioned by the trustees of Carnegie Institute and done in 1924, was shown in the 1925 International and now has a place of honor in the permanent collection.

In the press files on Sir William Orpen at Carnegie Institute there is a copy of a cable to Homer Saint-Gaudens dated September 30, 1931. It is unsigned, but as it was from Newmarket, England, it was sent by

Arnold Palmer, the representative of the Institute's Department of Fine Arts in Great Britain. It reads "Orpen died Tuesday." It closes the record of one of the great artists who contributed his best to the Internationals, who was honored by Carnegie Institute, and is represented in the permanent collection by two important canvases, *Portrait of the Artist* and *Samuel Harden Church*.
—J. O'C., JR.

BRONZE AGE

(Continued from page 459)

not as a people depend on their own exertions to produce the necessities of life; and perhaps this pattern, of a favored group planning for and ruling a country the majority of whose people provided a living for a minority rather than for a single kingly family, set a form for the later rule by the Roman patricians and their Senate over Italy and the entire Mediterranean world. Certain it is that the upper-class Roman of later days would boast of Etruscan blood in his veins—an odd thing, a drawing of prestige and preferential position from relation to a conquered people.

(To be concluded)

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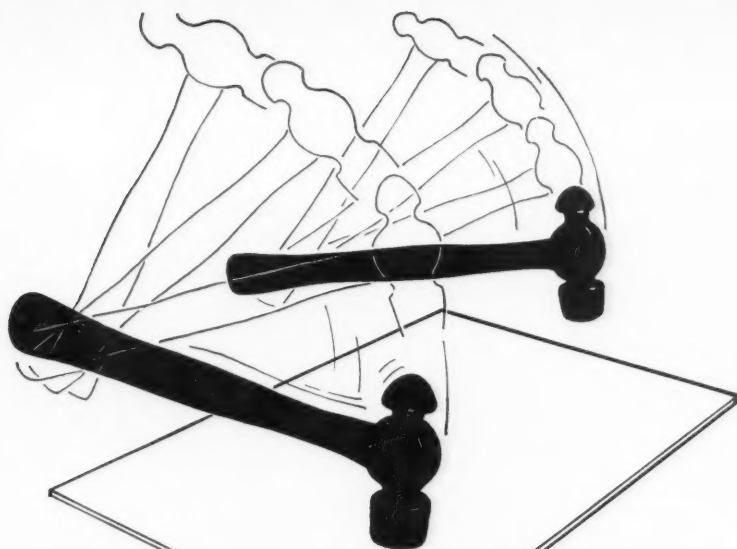
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THE NATURALIST'S BOOKSHELF

THIS MONTH'S REVIEW BY M. GRAHAM NETTING
Assistant Director, Carnegie Museum

THE TREES OF PENNSYLVANIA
By WILLIAM CAREY GRIMM
New York and Harrisburg,
Stackpole and Heck, Inc., 1950, \$5.00.
363 pages, numerous drawings by the author.
Carnegie Library file no. Q582 G91.

ONE of the least publicized but most noteworthy characteristics of Pittsburgh is its wealth of trees. Few American cities of comparable size are so densely forested. In many residential areas large trees vastly outnumber and partially mask the homes—a manifold blessing since houses "show their age" more than trees. Although our community is far from realization of the goal of "every street a garden," and although until recently air pollution favored monotonous dependence upon a limited number of resistant species, Pittsburgh has a long tradition of tree-planting and recognition by both private citizens and local officials that trees are a great civic asset. Pittsburgh has had a city forester since 1910 and now has a small but efficient forestry division in the Department of Parks and Recreation. Recently a generous grant from the Sarah Mellon Scaife Foundation, made through the Allegheny Conference on Community Development, enabled the City to make extensive demonstration plantings along the barren streets of various new residential developments.

It would take a very good botanist indeed to identify every tree on the streets of Pittsburgh, for although a few species such as the familiar Norway maple, Oriental plane, Ailanthus and ginkgo are omnipresent, there are such unfamiliar southerners as bald cypress, and even the famous "lost tree," *Franklinia*, never relocated in its native habitat since its original discovery on the Altamaha River in Georgia by Bartram in 1765. Schenley Park alone has 276 kinds of introduced and native trees and shrubs according to a convenient pocket guide compiled by J. R. Steck, city forester.

It is eminently fitting, therefore, that *The Trees of Pennsylvania* should have been

written and illustrated by a botanist born in the South Hills, educated at the University of Pittsburgh and for a number of years on the nature education staff of the then Pittsburgh Bureau of Parks. It is heart-warming also that William C. Grimm dedicated his fine book to John M. Phillips, "whose interest both in boys and in the works of Nature knows no bounds," for this grand conservationist has done more than any other local person to foster the planting of trees by Boy Scouts and other young people in the Pittsburgh region.

There has been a long-standing need for a well-illustrated book on local trees. The grand old manual, Joseph S. Illick's *Pennsylvania Trees*, went out of print about a quarter of a century ago, the plates were subsequently destroyed in a fire, and today secondhand copies often sell for more than the publication price of *The Trees of Pennsylvania*. This volume, a worthy successor to the earlier work and reminiscent of it in treatment, is more pleasing in format, more interesting for page-by-page perusal, and far more serviceably bound. I would not quarrel with Grimm's omission of the introductory material on lumbering and related matters to which Illick devoted many pages, but I believe that an up-to-date report upon the largest trees now surviving in Pennsylvania might well have been included.

One of the major problems which confronts the author of a regional publication is the question of how many species can be included. There is, for example, no real line of demarcation between shrubs and trees. "Frequently a species will be merely shrubby in one portion of its range and be quite large and treelike somewhere else." Actually Illick and Grimm agree quite closely upon their selection, the former treating 113 native trees and shrubs and 29 introduced forms, the latter, 115 natives and 25 exotics. Obviously the number of introduced species is legion; both authors selected only those most commonly noticed

by the general public. Both books, although planned primarily for use in Pennsylvania, may be used advantageously anywhere in the northeastern states.

Grimm credits his readers with knowledge of the importance of trees to mankind and begins forthrightly with a brief, clearly written chapter, "How Trees Grow," a subject about which many are less well informed. A page of drawings illustrates the manner in which annual rings are formed. Only essential information is presented, and this with an irreducible minimum of technical terms.

The lengthier succeeding chapter, "Tree Identification," includes simplified keys for both summer and winter identification. Keys are a necessary evil which can neither be omitted nor sugar-coated. Grimm has prefaced his with brief textual accounts of flowers, fruits, twigs, buds, and bark and supplemented them with excellent drawings of leaf types, shapes and margins, and of flower, fruit, and bud types. Certainly Grimm's keys are workable and childishly simple compared to some of the newspaper contests in which the ladies of my family indulge. I submit that anyone who can match twins can identify Pennsylvania trees with this book.

The main portion of the book begins on page 46 with a full page devoted to four drawings of the ginkgo: branch with leaves, typical leaf, winter twig, and fruit. On the facing page there are paragraph-long descriptions of the distinguishing characteristics of this tree in summer and also in winter, followed by a popularly written half-page description of the salient points about the ginkgo in which most persons would be interested. The reader may learn, for example, why maidenhair tree is an alternative name, why the ginkgo is referred to as a "living fossil," the size it attains, its resistance to smoke and insects, and the reason why female ginkgos are more highly esteemed in China than in the United States.

Each succeeding species receives essentially similar treatment, although the exigencies of space do not invariably permit the juxtaposition of illustration and text upon facing pages. Groups of closely related trees are introduced by brief discus-

sions and keys to the local species are interpolated where necessary. I cannot begin to hint at the wealth of interesting information about our trees which the reader may encounter in this book. For example, the short-lived gray birch provides wood for spools and toothpicks, and its buds are one of the winter foods of ruffed grouse. Staghorn sumac fruits "are sometimes used to make a pleasantly acid summer drink, which is often called 'Indian lemonade.'" There is a fallacious notion that hemlock is poisonous. On the contrary, Indians and woodsmen have been known to brew a tea from the twigs and leaves. The young growth is said to have constituted one of the ingredients of the old-fashioned root beer. The poison hemlock given to Socrates was brewed from an entirely different plant, a member of the parsley family or *Umbelliferae*. Many of the trees included—pines, willows, walnuts, oaks, and others—are well known, but there are, as well, little-known trees—sourwood and fringe tree, Hercules-club and papaw—which the city dweller may be interested in searching out in their native habitats.

The book ends with a list of the trees arranged according to the 29 families represented; a useful glossary of unavoidable technical terms; a brief bibliography and an adequate index.

In spite of the urban emphasis of my introduction, *The Trees of Pennsylvania* should have "triple A" priority on the book list of every outdoor enthusiast in the Commonwealth. Our state began as Penn's Woods and over half of it is still forested, although not so adequately as many of us desire. We live in a forest climate, and the very land we use for crops has been borrowed from the forest and will return to forest if abandoned for only a short period of years. Trees are actually the most familiar form of vegetation around us. They yield products for innumerable uses in our lives; they provide recreation areas to which we may flee from the cares of daily existence; and they guard the water resources which we have in greater abundance than many other states. It behooves all of us to become better acquainted with them, and this admirable book is the key to such increased familiarity.

From far Places



Heinz Collection . . . Carnegie Institute

THIS svelte figure has been smiling with grace and wisdom down centuries of time. Carved probably during the Ming Dynasty in China, it may be three or four hundred years old.

- There is a fine satiny luster to the surface, and a yellowing of age along the striations serves to emphasize both the drape of the fabric and the essential nature of ivory.

- More than other artists the Chinese seemed to retain a sense of the original medium, and so we find the graceful curve of the tusk employed to give a gently swaying rhythm to the figure.

- This is Shou Lao, god of longevity, the deification of Lao Tzu, the "old fellow" who founded Taoism in the seventh century B. C. A popular subject with ivory carvers, all Shou Laos have certain stylized features—the high forehead bespeaking profound thought, the black skull cap, the furrowed brow, the subtle face of the philosopher, the simple garment draped symbolically and tied.

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